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AMAZING HEROES

THIS ISSUE: A SPECIAL BOOK-LENGTH CELEBRATION OF JACK "KING" KIRBY!

SIXTY-SEVEN
TOP PROFESSIONALS
PAY HOMAGE TO KIRBY
(SEE PAGE 22)



NUMBER ONE WITH A BULLET.

FASHION in Action

SUMMER SPECIAL



COMING THIS AUGUST FROM 

No. 100 AMAZING HEROES Aug. 1

CONTENTS

Features

22

PAYING TRIBUTE TO THE KING

THE DOZEN CREATORS TAKE
TIME TO HONOR JACK KIRBY

39

GODS & HEROES OF JACK KIRBY

A LOOK AT KIRBY'S CAREER, AND
AN ANALYSIS OF "THE FACT"
by BRIG POTTER

50

THE KING AND I

A Q&A WITH JACK KIRBY
by MARK SHAMER

70

THAT OLD JACK MAGIC

HOW KIRBY DOES IT
by ORIO THORNTON

Depts.

6

EDITORIAL

8

PERSPECTIVE

OUR COVER: JACK KIRBY drew this gallery of his most famous creations. STEVE BIZZI (middle) and TOM LUTZ (right) assist the COOL, CREAKING © DC Comics Inc. Marvel Comics Group. ART: JACK KIRBY



10

2 PG. SPREAD

12

COMING
DISTRACTIONS

62

TEN OF A KIND

JACK KIRBY'S TEN BEST STORIES
by RICHARD HOWELL

79

COMICS IN
REVIEW

ROYAL REVIEW: DR. JONES
DISCUSSES HIS OPINION ON CLASSIC JACK
KIRBY STORIES

91

AMAZING
READERS

4 NEW LOOK, 100 BUCH
ON JUST ENOUGH PLUS JACK
KIRBY, SECRET WARE, X-MEN,
AND MORE

DAVID BRYAN

EDITORIAL

Debi told me a Kirby illustration of a busy crowd scene that featured the Fishermen. "Look at that. With all the action going on in this scene, look where your eyes go down. Right left," he pointed to the character Frank. "The walk line into the focal point of the scene and that was that as a storyboard was the next panel. That's good." I looked at it for a while working on the scene. Lesson #1 is technical. Technical skills about Kirby art: The Fishermen would you have an "Power" and "Emotion." But it's Jack Kirby's remarkable sense of composition that powers his scenes, due to his emotions. Greg Theler's article "The Old and Magic" gives us an other's inside look at the Kirby master.

The first comic I ever bought (Observer #40 #200) was by Jack Kirby. So when people who are 30 years old tell their son or say the same thing. You dug up Greg Paine's article because we needed to prove that had the historical perspective. When Bob that, it's also is doesn't being a "Born up" man. I received a copy of one of Jack's most acclaimed comics—the Post.

I looked up Laurus #1 while I was writing through the Kirby website from people in the industry. I seemed like every other one that come in would receive a lot of love from the King of Comics, King gloriously told to his critics. I'm a Hazzardian. I'm an. The answer? Jack Kirby the Man has inspired almost to many people to become comic book professionals as has Jack Kirby the artist. Reading these columns, you realize that the guy has a heart to match his apt. vision.

In "The Battle For The Baxter Building" Bob's a hero when Ben Grimm is named back into the Thing again to will and goes on a rampage against Dr. Doom. Both Gary Groth and R. A. Jones agree that this is one of the all-time great moments in comics. And Bob's about the only one who I ever see Gary and R. A. agree on anything. But then, Jack Kirby set the standard in this business. In this case R. A. reverses the Kirby axiom that art that shouldn't.

King Mark Gruenert's idea with the King of you want to know what Jack considered to be his own best work or if you're curious about Marvel's favorite Kirby comic? My answer? Look back to the three-man storylines in Marvelous when both Frank Cooper from Aqueduct, Benke looking over managers. David has his own idea. Since at some point someone of Page, the book author's (Gibson) can't voice of Deibler's world, the strange code of honor that ruled the whole was. Bob's best struggle to be free. These images are as clear and powerful as any only as they were when I first read those books.

Greg Mervin's "Impassioned" great picture captures the major sense of discovery again from the 6 Kirby look. And Richard Fowler's column "God's King" would argue me Laurus #1 about Jack Kirby. He doesn't need 4000-4000 in color struggle or writes homage masterpieces to the objective. Like Deibler, his characters may occasionally seem made up (but conflicts are subtle and complex—where scenes/panels). Perhaps we're too often decided by the sweep and imagery and content of his work to realize that one simple fact: Jack Kirby is the greatest storyteller of our time.

As the bottom of the page in the magazine for the only building light around since #66—page Preview Special features. The scene was done in a quantity of art efforts to catch up where you working better than the scene is happening.

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INDEX TO ADVERTISERS

Adco	562P	CG Comics	7
Amalgam Comics	435P	Empire	2,7,7C
Apple Comics	340P	Empire West	62
Comico	730P	IGN Comics	49
Comico Midwest	30-01	Paragon Press	49,59
Comico Vision	44	T & V Valley	24

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MAJORITE COMICS

100 N. 1st St.
 Swamp Thing
 Crisis On Infinite Earths

MAJORITE CHARACTER

100 N. 1st St.
 Batman
 Swamp Thing

MAJORITE SUPPORTING CHARACTER

100 N. 1st St.
 John Constantine
 Aligned Color

MAJORITE WILLIAMS

100 N. 1st St.
 The Anti-Revolver
 The Joker

MAJORITE STORY

100 N. 1st St.
 Crisis On Infinite Earths
 The Return of the
 "American God"

MAJORITE COVER

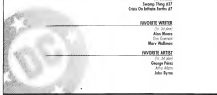
100 N. 1st St.
 Swamp Thing #17
 Crisis On Infinite Earths #7

MAJORITE WRITER

100 N. 1st St.
 Alan Moore
 Kim DeMott
 Marc Millner

MAJORITE ARTIST

100 N. 1st St.
 George Pines
 Arny Allen
 John Byrne



COMING

Story: Chuck Dixon
Art: Mark & Stephen
#10 (2010 color comic, ship 10)

● **ALIEN ENCOUNTERS #1**
Publisher: "Star Trek: Captain Kirk, Spock, William Shatner." In *Star Trek* and *Star Trek: The Motion Picture* by Mike Mullaney, Alan
Dix, Michael, Chris Day, Charles
Warner & Dan Neeley.
Cover: Mark Austin
#1 (7/10 color comic, ship 10)

● **CROSSFIRE AND RAINBOW**
In this issue the heroine finds out who
she met the world's best thing!
Story: Dan Snygg
Art: Dan Snygg
#1 (7/10 color comic, ship 10)

● **DIAGNOSIS #12**
In "The Great Diagnostics Hour"
& crossover is set to prove that
superheroes don't exist!
Story: Steve Eberhart
Art: Giuseppe & Ryan
#12 (7/10 color comic, ship 10)

● **FASHION IN ACTION NUMBER SPECIAL #1**
The #1 A. uses the girls in Germany
to save the world from...
Story: James C. Snyder II
Art: J. J. (7/10 color comic, ship 10)

GIANT-SIZE
MINI
COMICS

● **GIANT-SIZE MINI COMICS #1**
Showcasing some of the stars of the
comic book scene. Includes work by
George Pérez, Mike Mullaney, Alan
Dix, Steve Miller, Mike Ploce, Will
Eberhart & Douglas, Mark Stribling and
Larry Marder.
Edited by: Larry Marder
#1 (7/10 color comic, ship 10)

● **MONSTER'S HIGH OCTOBER HORRORS #1**
Ms. Monster hosts the autumn holiday
with work by Scott Deane and
Steve Bissinger in "Phantom
Pals: Halloween's The Most
Frightful School and George Bats
about." The *Witchy* of the
series.
#1 (7/10 color comic, ship 10)

● **NAIVE INTERMEDIARIAL**

● **COMANDO KILLAS #1**
Quest: #1 (7/10 color comic, ship 10)
#1 (7/10 color comic, ship 10)

● **THE NEW NAIVE #1**
The Suburban of the 1950s
Story: Moby House
Art: Mike Wicks
#1 (7/10 color comic, ship 10)

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The Suburban of the 1950s
Story: Moby House
Art: Mike Wicks
#1 (7/10 color comic, ship 10)



● **NEW FLEMING, WORLD'S TOUGHEST MILKMAN #1**
Features the classic hero in his
element.
Story: Chris Sorensen
Art: Mike Wicks
#1 (7/10 color comic, ship 10)

● **SCOUT #10**
Popeye's adventures in his
element.
Story: Mike Wicks
Art: Mike Wicks
#10 (7/10 color comic, ship 10)

● **TOE 3-D #10**
The second and last issue
of the classic 3-D comic from the
1950s.
Story: Joe Robert
Art: Joe Robert
#10 (7/10 color comic, ship 10)

ZOONIVERSE

● **ZOONIVERSE #1**
A collection of short stories
by a collection of authors.
Story: Mike Wicks
Art: Mike Wicks
#1 (7/10 color comic, ship 10)

ELITE COMICS

● **EPHRAIM NAIVE #1**
Story: Tom Floyd
Art: Chris Sorensen
#1 (7/10 color comic, ship 10)

● **SEADRAGON #1**
Story: Mike Wicks
Art: Mike Wicks
#1 (7/10 color comic, ship 10)

● **TWILIGHT AVENGER #1**
Story: Mike Wicks
Art: Mike Wicks
#1 (7/10 color comic, ship 10)

EVERETT COMICS



● **THE LEGEND OF BEK LARSON #1**
A new fantasy comic.
Story: Mike Wicks
Art: Mike Wicks
#1 (7/10 color comic, ship 10)

● **ELMUTANTS #1**
The 10th issue of the *Star Trek*
series.
Story: Mike Wicks
Art: Mike Wicks
#1 (7/10 color comic, ship 10)

FANTASIE COMICS

● **IMP IN TIME #1**
The 10th issue of the *Star Trek*
series.
Story: Mike Wicks
Art: Mike Wicks
#1 (7/10 color comic, ship 10)

FANTASIE COMICS BOOKS

● **CRITTERS #1**
"Who's On It?"
The *Critters* series is a
collection of short stories
by a collection of authors.
Story: Mike Wicks
Art: Mike Wicks
#1 (7/10 color comic, ship 10)

● **THE NEW NAIVE #1**
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Art: Mike Wicks
#1 (7/10 color comic, ship 10)

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● **MIRACLE SQUAD #1**
The *Miracle Squad* series is a
collection of short stories
by a collection of authors.
Story: Mike Wicks
Art: Mike Wicks
#1 (7/10 color comic, ship 10)

● **MIRACLE SQUAD #1**
The *Miracle Squad* series is a
collection of short stories
by a collection of authors.
Story: Mike Wicks
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#1 (7/10 color comic, ship 10)

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#1 (7/10 color comic, ship 10)



PAYING TRIBUTE TO THE KING

When we sent around a letter to every professional we knew requesting their help in preparing the tribute to Jack Kirby, we didn't quite expect the deluge of cups and hats that resulted. Among the following pages are some special art as long we decided to make it into a magazine year—our 9 find it on page 8. On the following pages are their responses, as well as a handful of earlier tributes (including those by *Walt Wood*, *Genevieve*, and *Steve Rude*) called by *Newsweek* for a convenient booklet. Thanks to all!

—EIM THOMSON

Steve Rude

Jack Kirby has inspired my work more than any other artist in comics. He has set the standard for all times in visual innovation, dynamic storytelling and work output. It's incredible to think of all that man has done in his lifetime. He has given us everything and I am grateful for the chance to publicly share my respect for him.

Richard Corben

Having for Jack Kirby, he's the greatest producer of his comic in history. His work is the epitome of super hero power as filtered through private obsession and with a touch of humor.

Robert Loren Fleming

I'll never be able to read an opportunity to praise Jack Kirby. Jack's contribution to the visual language of our modern past without any tag, but Jack captured my heart long before he decided my mind. He did it by creating a universe that was utterly fantastic, palpably real, and uniquely his own. And then he invited me in.

Frank Miller

In the history of American comic books, there has been no single talent of greater importance and influence than that of Jack Kirby. It would be impossible to exaggerate his contribution to the evolution of the super hero, or to estimate exactly how much he personally advanced the artform. He created, with Stan Lee, the greatest hybrid genre which Marvel Comics now built. Together, they developed the visual dialect, tone, and spirit of the modern super-hero comic. He brought a sense of operatic drama and mythological scope to a genre that was flat, lifeless, dull, and dying.

If Kirby had worked in film, he would be better known in America than Lucille Ball, Spalding, or Walt Disney. He has done more for cinema than any of their names have done. For film, it would only suggest that he has done more for comics.

Everyone who writes, draws, colors, inks, edits, publishes, distributes, sells, buys, or reads comic books, everyone who in any way makes money or gains pleasure from comics, owes Jack Kirby a heartfelt debt of gratitude. He has been VERY generous with us. (Quoted from "God Save the King," *The Comics Journal #112*.)

Michael Kraiger

In the early '70s there were ads that appeared in DC Comics for a "King" Kirby portfolio. It featured a drawing of Galactically garbed Vikings, and cost four dollars. Now at that time, four dollars was a whole lot of money. Well, I never did send for the portfolio, but that ad has intrigued me all these years. I still wonder what Kirby made that portfolio for.

Jim Baikie

"Deadman's Luck" was the first Jack Kirby work I ever saw. It was about finding a grudge that went into your gut. I loved the Kirby gods, and you passed it. I never got out. Thanks, Jack.

Jim Rohn

Few moments concerning my "early fan" years in comics are as vivid as my love for Jack Kirby's work.

I remember collecting them, devouring them, trying to absorb every aspect of his art: the energy, the power, the costumes (Galactus' head *per se* classic), the larger-than-life quality. Most of all, I remember Marveling (Awww) how one person could be that good, that consistent, for that long.

I still am. Thanks for "the spark," Jack.

Gary Fields

To Mr. Jack Kirby, for making comics what they are today. He deserves a golden scepter and the staff.

John Romita

When I was 11 years old, I saw Captain America by Jack Kirby. Even then, with no knowledge of comics or art at all, I was aware that I was witness to something new. To this day, I still reflect the influence. The moving body of work Jack has produced has been the yardstick by which I've measured my efforts. Like the majority of my colleagues, I owe Jack Kirby much. Long live the King!

Jack Katz

As I stand in the dedication of Book Two of *The New Kingdom*, I dedicate this book to Jack "King" Kirby, whose magic pencil held the most imaginative heroes in the world together during its best and worst times. "What that statement implies is the fact that Jack was the imagination that pulled this business out of its current depression and excited it into the dynamic stratosphere which we inhabit today. His brilliant understanding of how to put together a book and make it sell with a high regard for quality can-

not be denied by anyone else in the business. And he couldn't have excused that kind of imagination unless he had the artistic skills to support it. He is, and always will be, so far out of industry as concerned, Jack "King" Kirby.

Bob Laughlin



Arthur Byron Cover

Whatever their personal attitudes and ambitions, relatively few artists of the past three centuries have had the unique combination of talent, luck, and timing that has permitted them to accomplish "breakthrough" work, affecting how their spiritual descendants approach their crafts and sets for generations to come. Just as William Blake ushered in the Romantic Age with his art and poetry, and J.M.W. Turner coincided the modern Impressionist form, as Van Gogh broke the art of painting away from the strict jacket of realism, so Tolkien and Dostoevsky redefined the details and scope of the novel forms as Kurt Hillman ushered in the form into the 20th-century with *Heartbreak*, just as Raymond Chandler and Dashiell Hammett and Louis Armstrong and Duke Ellington and Jack Benny and Ansel Adams and Ernest Hemingway and William Faulkner and Howard Hawks and Frank Capra and John Ford and Laurence Olivier and John Garfield and Robert Ryan and I. G. Bardard and Michael Moorcock and about three or four hundred other personal heroes and heroes of some all elevated their respective fields to new heights of accomplishment that continue to strongly influence the arts today, so has Jack Kirby made his mark on the world of comic books.

Throughout his creative career, Jack has been a master craftsman, meaning that he's been partly an inspired Jack, a mad genius, and both a lucky and a talented. It's by no means an approved admirer of Kirby's work. He had his share of art and draws, sometimes on the same page for even on the same panel. But one thing

his things been clear to me while reading a Jack Kirby comic book that I'm writing about by a man who pulls no punches, who's always shouting to go, his style, who has never been content to turn out rote work in order to just make the money and run.

And if that wasn't enough, along the way he's created some of the most memorable comic book characters of the century—and in addition some of the most exciting stories. His artwork also brought out the best at the writing of Joe Simon and Stan Lee, no mean feat in and of itself.

I'm certain that many writing for this special issue of *Amazing Heroes* will commend me eloquently that I even could do Jack's recent endorsement by Marvel Comics Inc., the company that wouldn't exist today without his creativity and example. For myself, it's enough to say that I've found to have championed his cause, however minimally, in the pages of *Amazing Heroes* and on the radio show *Hour 25* at *Lite Radio*, that when his support in this matter that I've been able to give Jack has been indeed little enough compared to all the hours of mind-expanding enjoyment he's given me.

Thank you, Jack Kirby. I can think of no one who deserves this special tribute issue more than you!

Flo Steinberg

Jack Kirby, without a doubt, is one heck of a terrific guy! I loved Jack's coming to the Marvel office when I worked there (1962-65). We've had great chats and discussions about everything under the sun (or even something under another solar system's sun). Jack is such a clear, kind, and witty person that you can just talk to him personally and feel relaxed and happy. We'd "talk shop," too, before he'd head over to Stan's office for their morning (from which odd noises, like sound effects, would often emanate). Even when he was rushed, Jack would always have time for a few nice words with everyone in the bullpen. It'd be especially fun if Avie Hassel, Sid Doudley, Stan G., and a few others were around. I'm sure our laughter could be heard up and down Madison Avenue!

Just thinking about Jack makes me smile and remember happy times way back. I wish Jack, Stan, and the Kirby's all the best, and hope I'll bump into them one of these days.

Rick Norwood

Jack Kirby has created more memorable characters than any other comic book artist—in fact, I wouldn't be surprised if he has created more memorable characters than all of the other artists put together.

Dennis O'Neill

Jack Kirby started with a proletarian sensibility, pushed a very far, maybe as far as he will go,

and added intelligence. Do that and you always get a good Art. Muhammad Ali did it in boxing, starting from a more sports, Charlie Chaplin in slapstick comedy. Like them, Jack changed the form he chose to work in forever for the better, and in doing that, created his standards.

Julius Schwartz

Invent to be Gerns of Science at a Comics Conference in Greensboro, North Carolina, Jack beckoned those going—he didn't know about them.

Suddenly, an inspiration! He informed the Comics that he'd be glad to go if his old friend Julius Schwartz would like to be there. Now, there's a man with vision!

(P.S. I did go—and a great time was had by all!)

Barry Windsor-Smith

Jack Kirby is a comic book art what Pablo Picasso is a modern painting. One cannot seriously or properly approach the form without first acknowledging its master.

Dave Garcia



Monica Sharp

Gruesome, magical, tragic, or evil, Jack Kirby's drawings were always compelling and awe-inspiring. The usage of Thor's crying hammer as drawn by Mr. Kirby hasn't faded in my mind after 20 years. My childhood was enriched by the imagination that flows his hand. King Kirby

Bob Wiacek



inspired

Best wishes and thanks.

Dave Gibbons

Let's go back to the beginning of the offer. The first issue of Jack Kirby's work was a British reprint of *Marvel For the Millions*. A great many comic books have passed through my hands over the years and most of them, if not actively drawn by Kirby, seem to have been directly or indirectly inspired by him. Yet, nearly 30 years later, although I've read it literally a hundred times, I still remember that *First issue* and I still continue to be excited by it.

I think this must be more than coincidence.

Kevin O'Neill

I was 12 years old when I wrote to Marvel Comics, enclosing my very first drawing of Captain America and a note to Stan Lee begging the guys in the bullpen would like my work and requesting how one acquires a job drawing for them. You see, I had to draw comics, for I had been drawn on age five by Bob Kane's *The Phantom*, but it was Jack Kirby who had driven a boy in England no longer for a job in American comic books. Kirby's art had a all-magnificent, subtle, power, and beauty. What a time to be

growing up—not only was Jack redrawing the comic book for Marvel but his earlier work was being reprinted everywhere. Harvey Comics released *Blue Og* with the *Three Redcoats*, edited by Al Williamson, and the superb *Capitain America* by Simon and Kirby. Super Comics put out *Blazing Sixpence* featuring reprints of *Ballistic*, and the British back and white reprints produced by Alan Class features the *Phantom* others. How magical my surprise when my mother told me I had an unusual letter from America. My heart skipped a beat when I saw the Marvel logo and a Kirby drawing of the Hulk on the envelope. I opened it and found inside a letter reply from Stan Lee. I was overjoyed, after someone had written to hand a letter while asking me how much they liked my drawings, and next time to pack my art card so it would not get crumpled up in the post. This was it. Acknowledgment, no matter how slim, from the Mighty Marvel. I knew I would never be another Kirby, but there's only one King and long may he reign.

Mike Royer

What can one say about the genius of Jack Kirby? Those with a greater grasp of the English language can, and probably will, tell you more accurately what it is that sets Kirby's work head

and shoulders above that of his peers, and above all those who have attempted to follow in his footsteps, all those who have copied the drawings of Jack Kirby, but have failed to understand the "story-telling thought" behind them.

Nevertheless—I am unable to find words that can best describe that which, for me, is a "genius." I suppose it's easy to say that all art is subjective, but in the case of Jack Kirby, his work has "inspired" almost all those who have led in power speak to them.

Two years ago, in my association with Jack Kirby Personally, I came to ask his permission. I also came to know Jack as a warm human being, a personal friend. Although no longer associated professionally, I still feel the use of the Kirby family.

Stephen DeStefano

Dear Mr. King

I'm quite in awe of you. Thanks for all the cool stuff ...

Charles Meyerson

I have trouble imagining any comic book artist creating without the genius of Jack Kirby. The work being done at almost all the comic companies around us still reflects the inspiration, the characters and the concepts he brought into being. Thanks for everything, Mr. Kirby!

Steve Parkhouse

Jack Kirby is a genius in myth. It's his stack on made. Everything about his work is mythical, the scale, the scope, the vision. Most people can recognize the power of his technical expertise and the impact of his visual vocabulary, but when all his work reveals the presence of a visionary and opening mind. In this respect he has been an example to me, and hopefully, to us all. I think he is quite simply one of the great storytellers of our time.

Bill Mantlo

Was it really 21 years ago?

I must have been 14 years old when I first met Jack "King" Kirby in person. My love of comics had gotten me into a specialized New York City high school—the High School of Art and Design—which has spawned many famous comic artists. Somehow, while riding public graphic scooters as part of my homework, I became aware that Jack lived a few times away from my Long Island home. Working myself up, I made a telephone call and—wonder of wonders!—secured an appointment to visit the man in the company of a few friends.

Jack and his wife then greeted us warmly, and we were soon seated into Jack's basement studio. The walls were hung with his incredible

collages, some of which had appeared as "inserts" in various Marvel magazines.

The studio was cramped. A driving board shared the space with a TV, radio, coffee pot and storage cabinets.

Jack sat in the middle of the chair and chuckled, and we sat down merely to be in the presence of the man who had brought such magic.

It's hard to convey a sense of that magic now—Jack's early Marvel work, while undeniably powerful and monumental in achieving in a limited time, could still seem somewhat tame, perhaps due to diminished skills.

But by 1965 the "King" was in full swing. I met by Vance Collins on *Thor* and Joe Juska on the *Vindicator* Four and eventually everything else. Jack had acquired a style that was past-point perfect. He'd become total mastery. Jack has come out on top off the printed page. Never before had nearly since have heroes seemed so heroic, gods seemed so godlike, alien worlds seemed so alien, and basic premises seemed so utterly fantastic.

I'm thinking, for instance, of the run of the *Vindicator* Four that began with the introduction of the *Abinno* and ended with "If This Be Doomday?" And of the *Thor* Hercules *Olympus* saga. And of *Nick Fury: Agent of S.M.A.S.H.* and *Jack Kirby's* *Iron Man* and *Captain America*. There was magic in those days.

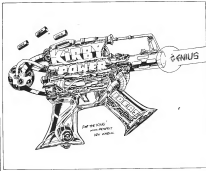
So we watched Jack draw a page of *Thor* while we listened to him ask questions, about us, our inspirations, etc. (He also asked the why's and wherefores of all comics.)

The studios Jack would issue us to why, if he, Fantastic could think and the Human Torch could fly, the Baxter Building's telephones should be mounted on walls rather than ceilings. And why a crash-bomb to hold the weight of the Thing should look like a Cassin convertible. And why the Human Torch didn't light up dark rooms or why he didn't make people standing at close proximity to him sweat. The self-questioning continued, and an analogy to Secrest's addressing his pupils in absent points might be, to a certain extent, inappropriate.

However, the two legions came soon after. As I said, Jack had been working on a page of *Thor*. A splash page. In it was depicted the royal city of Asgard, home of the Norse Gods. Heretofore status level high. Gods flew masterfully past gates and glorious outdoors. Whole imagination, I wondered, could conceive of such structures. Then I noticed that one incredible temple was patterned after Jack's electric coffee pot, another after his studio telephone. He'd taken the normal accommodations of life and turned them into houses for his gods.

And then Jack did something unbelievable. He paused, looked closely at his handwork, stepped a foot on his drawing board, and bowed it up to a friend of mine, saying, "Here, you look at it a page, but if you don't believe the story, Stan would never accept it."

I was stunned. But I think even this I understood. The magic in those real life



Vince Argondezzi



Mardi was a collaborative magic. Jack's power and editorial muscle for the new '60s weekly creating was kindred, to succeed, granted by Steve Lee's solid sense of storytelling. Jack's was the power. Steve's the poetry. And Jack knew it.

After the Lee Kirby call of the mid '60s, when Jack went to DC, his work was never the same. Oh, true, the visual power was there, but many of the stories made no sense and some were every bit as silly as his '70s fighting American work. Conversely, Steve's stuff landed too, as artists with more readily granted inspiration than Jack's because his collaboration? Neither man ever attained the heights both individuals reached in those mid '60s masterpieces.

That doesn't diminish what they accomplished. As I said, they brought a revolution in comics. Power and poetry combined to create a magic I've never seen equaled.

Looking back at those stories now—and some are aptly fantastic—I still experience a thrill that so supposedly rational heads "new stories" will ever exist.

But perhaps times change, and as reader here were I'd would understand that thrill expressed by those of us touched by the magic.

That's their loss.

I'm grateful to Jack and Steve for that magic which, working together, they managed to create.

It changed my life.

Rick Bryant

It was thanks to Jack Kirby that I was able to spend a large part of my youth reading the streets and discovering the dreams we all search for.

Oh, the wonder I have seen thanks to his talent!

Scott Hampton

Before I met him, I would have said that if anyone at the comics field has the right to be an arrogant prick, it's Jack Kirby. What a nice surprise, then, to find that the father of the modern comic book is one of those rare beings—a gentleman.

George Pratt

Thanks to Jack Kirby for giving me that first insight into imagination when I was a child. It was through his work that I courageously pecked up a pencil to try and draw, hoping against hope to pick up some of those great dynamics. As you grow older and more experienced you learn more about why certain things are done, and with that comes the knowledge that those dynamics are Kirby's alone. Bravo!!

Larry Marder

When I think "Kirby," I see: whirling galaxies, bright explosions, flashing lights, deep golden dolls and cadavers. He's the master and I'll follow him forever.



Steve Ringgenberg

I first met Jack in the early '70s at a San Diego Comic Con. From my first meeting I was favorably impressed with Jack. As a young fan, it was only at my early teens at the time I was somewhat intimidated by the man who was one of the biggest of comics, but his personality put me at my ease. He was always friendly, kind and funny. Jack always had time for his fans, no matter how young and nerdy they were. I also never heard Jack say anything bad about anybody. Jack Kirby is a gentleman, so the worst times of the world, times when besieged by hordes of fans, Jack never lost his sense of humor, or his sense of perspective about himself, I think.

Jack Kirby should stand as a role model for younger comic fans. He's a class act in all ways. If everybody in the comics business was as fundamentally decent, honest and big-hearted as Jack Kirby, then I doubt that Jack would be experiencing the hassles he's being forced to undergo at the hands of a company whose leadership is both upon the work of his genius imagination and the onset of his now.

To be honest, I don't see how anybody who's doing comics now can ignore Jack's influence on comics. He's left his mark on the medium just as surely as Milton made his mark on music or Van Gogh made his on painting. I can't say I've read everything Jack has ever done, but his flow of characters, stories and new narrative devices is a little short of staggering. When measured against the accomplishment of Jack Kirby during his long career, the rest of us are

Thanks Jack!

YOU'VE BEEN THE INSPIRATION FOR ALL OF US!

- DARK HORSE COMICS -

THE BROTHERHOOD • THE LEGION • THE NEW GUARDS • THE NEW GUARDS • THE NEW GUARDS



epiphras. Jack truly is The King!

My most recent occasion of Jack not sitting around the pool at the El Cortez Hotel in San Diego being regaled by Jack with stories of his WWII adventures and of the old days at comics, when Jack, among others, was creating the whole medium. I also remember a delicious cocktail party he and his wife Kim threw at their parents' home at one of the San Diego Clubs where everybody was having a good time. I also have fond memories of the time I went out to Jack's house to read him. Busy as he was, he took a couple of hours off from his drawing to just chat with a couple of fans, and even took me into his art closet, where he showed us some rare, unpublished artwork, including his costume renderings for a production of Julius Caesar at USC. Anybody who reads Kirby "casually" and comes in only seeing the tip of the iceberg.

J.M. DeMatteis

I could write a dozen or so pages in praise of Jack Kirby. He is one of the reasons we're all in this business today, in fact, without Kirby, there might not be a comic book business today. But, more importantly, is Kirby's work itself! If I had to list my Favorite Comics of All Time, Kirby's New Gods/Fourth Deadly Sin/Ultimate Thing would head the list—with the 1966 Duo and Fantastic Four also included. Whether in collaboration—with Joe Simon and Stan Lee—or working alone, Jack Kirby has always been a master of the form. He has been on the creative edge of comics for over 40 years, where Kirby's art, we're all followed. For that—and for the simple joy his work has brought us—I think we all owe Jack Kirby several dozen words (and a few dozen alternate universes) of thanks.

Scott McCloud

Graphics covers its tracks. Jack Kirby's accomplishments have been so minutely situated that for many of us younger artists it's difficult to remember how unique—even radical—he would seem if so much of our industry had't raised itself in his image. It's a safe bet that if Kirby could somehow be plucked from comics history, all those systems such as dark shading, lot of color would blink out like a disconnected Christmas tree.

Jerry Ordway

I've been a Jack Kirby fan since I was ten years old, when I first picked up on Marvel Comics. That was in 1967. Fifteen years later, when I embarked on my publishing career, with DC's All Star Squadron, I began to study his work in an effort to improve my own storytelling abilities. From his work on Superman and Captain America in the '60s through his work on Mr. Miracle and the New Gods, in the '70s and '80s, I've only started to get interested in his unique style, dedication, and creative growth in an industry where stars burn brightly and then burn out after a couple of years. Look at what he has done for Jerry Ordway! He ran on that book as if he were controlled by many, many, and many tentacles!

Well, as a closing, let me add that there's nothing I'd like to see more than an item in this issue from the Marvel University acknowledging Jack's enormous contribution to Marvel's 25 years' work of comics. Well, nothing except for a note, in praise just for him and his family from Cadmus/Marvel.



Get, Fury was for me a kind of Archetypal Kirby... Short of all intellectual games and SF hoodoo, set in a WWII that never happened, it fairly screamed with that happy, self-purpose Action!

Slow, no matter how placid or bland my immediate surroundings are, I can close my eyes and call up the glorious anarchy of the Howlerz!

Gilbert Hernandez



If it weren't for Jack Kirby, we'd be missing out as I hope I might not be doing what I love to do so much today.

Gilbert Hernandez

T.M. Maple

I don't know Jack Kirby personally. In fact, I've never even met the man. Why let's face it, I know of him as I know of him from the few photos I've seen. But judging from his work, he must be one heck of an amazing guy! The two facets of his work that have always captured me are the sheer number of creative ideas he comes up with and the remarkable power of his art. If any work ever leaps off the page at the reader, it must be his. Jack thinks big thoughts and I feel that his loving influence has been to inspire readers and other creators to think big too.

Don Heck

Jack and his magnificent creations and shades that go on to infinity.

He is one of those wonderful human beings whose fantastic, animated talent as an artist and innovator is matched only by his kindness to all who know him and I consider it a privilege to call him "friend."

Al Gordon

It's not good at writing comic.

Jack Kirby? None of us would be here if it wasn't for the King!!
Well said.

Wallace Wood

A few years ago I proposed to someone that we form a Comic book Hall of Fame, and I think Jack Kirby the first official nominee. I still think it's a good idea. Kirby is unique, a genuine original in a field full of imitations. He is comic books at a time we gave him some of the recognition he deserves.

Steven Grant

There's no match to any of Jack Kirby that finds a place to start is a staggering task. Let's start here: Jack's influence on the medium will never be matched. Creatively Marvel Comics owes him its existence, and a simple list of his creations outside Marvel would easily fill up the entire page. I don't think any other artist in comics who generated so many characters and ideas, inspired so many talents, or spawned so many strikers. Jack's work is filled with a creativity and verve that just the imagination—a gap that has remained strongly for nearly 50 years—and an optimism and belief in the innate virtue of the common man that we of later and more cynical generations can only point to.

Inconspicuously descriptive of his standing in the industry, a true king "the King" is also too dearly missed to be an appropriate tribute to a man of Jack's upturner principles, and it would be more fitting if he thought to be named as first among equals. He's revered, of course, but he is no equal.

Milton Caniff

I would like to introduce at the San Diego Comiccon one year (1975)—and it did not improve me when Jack Kirby occurred as lead as evan as Charles Schulz.

You can't find the fan?

You also can't find those of us who are Jack's rivals in the holy war. When one of us comes up with what we think is an innovation, Kirby calmly tops the trick without giving up a professional sweat.

I should be jealous, but I can't wait to see what this great guy will think of next!

Don Rico

A volume—a tome—would not do justice to how I feel about Jack. Uniquely unique in the creation of new worlds is comics—and with the artistic and imaginative genius for outstanding success in any area of art and communication, he has—and

will continue to do—at all, with only one goal.

He is the first comic artist I met—back in 1956—and I value his friendship, his insight, and his guidance. I count myself fortunate, in knowing Jack and his wonderful collaborator—his wife Roz—and his extraordinary family.

Said, then, to Jack Kirby—friend, artist, writer, editor, inspiration, supreme story teller, etc., etc., etc., etc.—ad infinitum!

Michael T. Gilbert

Jack Kirby made childhood a lot more fun.

Even before I was old enough to understand that men and women actually wrote and drew comic books, I loved Jack Kirby's art. Oh, it would be years before I learned to tell one our comic's style from another, but even then, I knew what I liked.

I liked stories about rube-high alien kids who chat around the size of jumbo jets from their dimensions into ours. At first I did after reading one of Kirby's Green Arrow tales, squandered one the back of Adventure Comics at the late 1950's!

I also liked the stories about Captain Jack, Tommy Tyler, and his magic ring—a ring from a race of indelible golden gods! I thought it was super when this little kid could fly his ring, cheat "I wish I were... The F-1" and miraculously transform himself into a muscular, six-foot, crime-fighting human fly! Yeah, I liked that a lot!

What I really liked was the thousand and one stories that would invade the earth month after month in Strange Tales and Tales to Astonish. Monsters with silly names like Foo-Foo-Foo or Gooat. The Monster From Planet X! I thought the monsters looked cool! Creaking, walking, crawling, flying, lightning bolts and atomic energy, efficiently, only to be themselves destroyed by the invincible hospitalized hero and his wispy acrobats armed with a jar of monster-killing pills.

I liked being able to read about four guys "living on borrowed time" and how they managed to be resurrected by an interplanetary cosmic. The another group of four and their strange confusion tales with the Boney face with little wings on his feet. And later, their shiny battles with the werewolf/centaur at the ugly, evil moon.

You also can't find those of us who are Jack's rivals in the holy war. When one of us comes up with what we think is an innovation, Kirby calmly tops the trick without giving up a professional sweat.

I should be jealous, but I can't wait to see what this great guy will think of next!



ever then.
And I remember exactly why!
Thanks Jack, for making all our childhood a lot more fun!

Joshua Quagmire



Chas. Gillen



Stan Lee

Jack Kirby is a living, breathing repository of ideas. The scope of his imagination is awesome, the power of his artwork breathtaking, and his creative approach to continuity suggests the mad.

Jack draws with his concepts as much as with his pencils. His characters live and move with an energy and a dynamism that have been his trademark for decades.

It's a remarkably measurable outpouring of fantastic new ideas, concepts and delight. Many years ago, Jack set a unique style of storytelling through pictures, and that style today is just as valid and just as accessible as it was then.

During his long and remarkable career, Jack has left an indelible impact on comics. May he continue to do so for many years to come.

Steranko

Several years ago at the San Diego Con, I had the opportunity to host a panel that was based on my favorite comic book hero, Captain America. I had secured the right to be there because a handful of books featuring the character were an important part of my Marvel career. Dan Burt, who had run his talents to Cap's legend in the 1960s, was also there to share the spotlight.

But the real star of the panel was Jack Kirby—and an overly comic fan knows, Jack created Captain America over 33 years ago.

This fan alone is enough to earn him a lasting place in the Power-Color Hall of Fame, but, in fact, it's only because of what he has accomplish-

ed during a lifetime of dedication to the form. To prove it, I asked the audience to name major characters that Kirby had created and titles of books he had written from the first panel. The response was overwhelming. The tally topped 150!

Jack's art speaks for itself. He is a superb draftsman and a creative innovator, but so are a number of others. None of them, however, are quite close to matching his achievements, his record—or for that matter, his sheer page count. This is the reason that, perhaps more than any other man, Kirby has been dubbed the "King" by The Brotherhood of Comic Artists—and as time, we can pay him as his worth: that our unbridled admiration and affection.

No king has ever had a more loyal following, no artist as many dedicated subjects.

Burne Hogarth

In an age of the extinction of the primitive, the dramatic and the Dionysian, Jack Kirby's books take on an archetypal quality with their unswerving energy, brilliant invention and synaptic modes of violence. He is the contemporary era attacked and personalized.

Roy Thomas

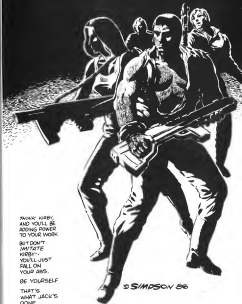
Jack Kirby is the first and foremost superhero artist in the history of comicbooks. Period.

Jaime Hernandez



MY OLD JACK—
WITHOUT YOU, WERE ELSE
WOULD WE FIND SUCH NICE,
NEW FRIENDS ?

—JIMMIE B.



THANK KIRBY,
AND YOU'LL BE
ADDING POWER
TO YOUR WORK

BUT DON'T
IMAGINE
KIRBY—
YOU'LL JUST
FALL ON
YOUR ASS.

BE YOURSELF

THAT'S
WHAT JACK'S
DONE

TJWAKS,
JACK.

© SIMPSON 86

Obviously, when I co-created Captain Carter and the Avengers Zoo Crew with Roy Thomas, my love was included specifically as my version of a typical Kirby character, and in addition, my favorite member of the editorial team. But, fueled by his limitless imagination, Jack Kirby's experience and influence spans nearly all genres of comics, and in addition to his trademark elements of exaggerated power and drama, humor is an important quality included in Jack's recipe. Beyond his in-breathing work on Paper at the Reader's Digest is a top, Jack's lengthy career continues to be recalled with many little vase girls of wannabes.

Consider such as his *Fighting American*, "Love Is A Many-Splintered Thing" in Harvey's *Amazing Adventures*, "Lockjaw the Alligator" (not *Ironman*) and "Eat the Book Rabbit" (see "Under Siege") in *Witch and Judy Comics*, "Toby" in *Archies* and *Pop* #27, Charlton's *Mad Like From New York to Japan*, "The Daughters of Danger Sense" in *D.C. Four Issue Special*, the self-parody of *Not Round Face*, *Deceiver Jack*, *Captain Victory's Doublecross*, the return of *Army Olsen* guest-starring *Don Kadin's* career and *Walt*, "Katie" says, "don't ask, just say it", even "straight" series like the *Fantastic Four* and the *Impo-*

table Man in *FF #11* and most hilariously discussed with emotion in *FF*. And, spending of Marvel, remember *Alter Alter's* resolve from facing, *Super-posing* *cosmos*, *Funky Fladen* and his *House-Boy*, *Houseboy*?

Whether comic or cinematic, Jack remains a "juggo," so much so that the genre. One last favorite story from, I had you it was tough to be brief about the issue. I was at a C.A.P.S. (Comic Art Professional Society, a Southern California Club of Profs), and I introduced my then fiancee (now wife) Judith to Jack. She went off to get us refreshments. I knew that Judith had been reading the recent reprint of Jack's *New God* series. When I returned, my wife-to-be was chatting up a man with "The Master of Squeezed-On Fingers" (and yes, his drawings are square, not) body-acted him. "I can understand you making the *Black Racer* the son of 'harbinger of death' to be a black man, but why, Jack, does he dress in a suit of armor and 'sk' through the sky, 'By-ing'?"

Jack calmly replied with pure Kirby logic: "That's so people will never lose!" Jack Kirby doesn't need anyone else to come to think of a "Jacob Kirtzberg" isn't much either! But never fear, Jack. We'll always notice you!
Thanks for everything, Jack.

JACK KIRBY'S

Gods & HEROES

By Greg Potter



OUR COVERS BLOWN AWAY! THIS NUMBER A HIGH AMBASSADOR!

IT'S TIME FOR OUR MOST EXTREME! BANG-BANG!

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written and drawn by Charles and Kirby!

In 1994, DC reunited Kirby and allowed to have his foot off his beloved New York saga, capping off a deluxe reprinting of the writing of years. (Although several writers and artists had "contributed" elements of the saga in short-lived periods of *Marvel Maniacs* and *New York*, it was agreed to forget that for the purpose of Kirby's new final chapter.) If anything could bring Kirby back to comics, this was it: his enthusiastic consent to one of his most heartfelt projects, he agreed to reach new readers in a medium as a full-scale graphic novel. Finally wrapping up the New York saga after over a decade. Admittedly, he is plotted and drew one issue of *Super-Man: a Blue-rose key special* that featured Doctor Doom as the major villain.

Currently, Kirby is reared from comics and pushing his 1997 in summer. But he'll still do an occasional piece of comic work on request (such as his frequent appearances on DC's *Who's Who* series, delineating the many characters he created). And for people would be



The demonic pageantry of Doctor Doom

willing to come here to give *Iron* the food for good.

Like *Iron*, Jack Kirby is a vibrant graphic storyteller. His figures and settings have never really ceased

the mood and major themes of his work. The under *Iron*, his style is not well suited to a wide range of genres. Kid gangs, super-heroes, and gods are his strong points. It was Kirby's style which popularized the superhero genre in comic books. His Golden Age work was studied and copied endlessly by all the major superhero artists. Even Bob Kane and Jerry Robinson began drawing *Detective* in Kryptonian punch poses. But special words, are etching before the face, tone were backward with the face of the line. So influential did he become that, eventually, his many imitators learned from him. His work no longer stood out as unique. His rapid development at Marvel during the '60s, however, came again per his in the forefront of the super hero artists. His sensation of these dynamism and bulk during the period earned the earliest praise his work possessed in New England. Again that work resonates in Kirby's reader *Glenn Beck*, *Old King*, and the early style of *Bruce Timm*. This work, however, "None." Kirby the Los called him had a style no one could render like the master. Furthermore, Kirby's *Marvel* and later DC work established a technique known what *Ray* could do in dramatic, the truth was of the graphic story era.

This article originally appeared in *slightly altered form* in *The Comics Journal* #11. *Glenn Beck* was originally © 1988 *Glenn Beck* and *Ray* were published with the permission of the author for this appearance.

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The King and I

By
Mark Evanier



I don't know anyone who has been involved in so many classic and important comic books as Jack Kirby. In fact, I don't even know of anyone who finished a closer second. If you look at the contributions the comic fans in just the 1940s, but alone wrote *Avengers* and *Thor*, and special issues of *Amazing News*. Or, if you look at just what he did in the '50s, some thing. If that was all he did, we'd still be saying his praise. Actually, his third decade (freely speaking) in comics, his creativity was still fertile. In the first five years of the '60s, he was involved in the creation of some great comics that most folks set in their whole careers. And then came the '70s and New Gods and onward.

I've now known Jack Kirby for 17 years. I have found him to be the most amazing opening ground for New Ideas that the business has ever seen. Everywhere he has gone in comics, he has left behind it concepts to which other writers and artists build whole careers. Jack is also

always been a Great Thinker, I think he has usually given me much but I don't think he knows any other way to live.

Was the gods who bring you this magazine pleased and asked if I'd be the one to interview Jack for this issue, I said sure, any excuse to visit Kirby. If I could take him and Ben out to lunch and get Kirby to say for it, so much the better. "See Kirby, by the way, is Good (because of) 'Retard' every great man."

Okay. Those of us as grateful to Jack for all the wonders he has bestowed upon us owe equal thanks to her.

Jack Kirby, and to me, is not currently drawing comic books and has no present plans to do so in a Production/Creation Consultant for the Kirby Space Animation Studio and—having gotten out of comics—he is happier than I've known him to be for a long time. Out of respect for its original editor, Len Wein, Jack did agree to do "a few" pages for DC's current *Who's Who* project, but his own creativity stopped long ago. Even Jack didn't imagine how

really out of the usual genre this business has ever seen. Assuming what he probably has more right to be Aragon: that doesn't do. It is an industry where the "Talents" comparable to the top. Kirby has

Photo courtesy DC Comics



1901, you go up and get plenty of sleep now, and you'll grow up to be a big guy like me!"

A cartoon done at age 14, inspired by The Blue Peter.

A 1930 drawing of Popeye by Kirby, when he was working at Max Fleischer's Studio as an "in-between."



many characters he has contributed to the DC system, the "low pages" have turned out to be obscure. His health is perhaps fortunate that he is not working for Marvel as present (and has never not to, despite strange combinations of begging, bribery and threats from some of Marvel's editorial staff) if Kirby were to draw all the pages of their Marvel Universe handbook that lesser characters he began, their quality would be slipping. In any event, Kirby says he will not be drawing comic books ever again in the future.

I wouldn't put money on it. So one day, dragging his dog named Mary, Kirkland along for Comedy Relief, I returned only to the Kirby residence. We took Jack and Blue to lunch (the bill came to \$76.50 with tip, Gary) and then, upon our return, the larger wonder went on. I decided to ask the main cause call "The King of the Comics"—a handle to which I'd added early—namely, respect, pertaining questions to begin.

M.E.: How did it happen... the thing or the fact?
Kirby: Happily so.
M.E.: It's clear the duplicate question you've never been asked on an interview?

Kirby: It's up there.
M.E.: Do you remember the last you were being interviewed on the phone by a female and they asked you "Who created Captain America?" And for some reason, you said those "Mick Finley" and they persisted? For years, people were complimenting me on my personal comic book work.

Kirby: Well, that was because you had to reach to do with it as some of the people who've claimed they created him.

M.E.: Now, I know your story but you've never said it on any interview. Did or how you got the talk, "The King of the Comics?"

Kirby: (Laughing) Oh, well, that started with Victor Fox. Victor Fox was one of the first people I ever worked for. He had a whole batch of us sitting in this little office, sitting at drawing boards. He was a very real man... motivated as the business. He had a lot of good people working for him. There was Joe Simon there, there was Billie Freyer there, there was Herb Lubart.

M.E.: Bill Everett?
Kirby: Bill Everett was there for a while. The tables were laid against for well and I grabbed the last

shot.
M.E.: How many pages a day were you doing then?
Kirby: Oh, I could draw two pages a day because I was doing discussions in a magazine. I'd fill a whole page with a cloud and then put in a very simple... and then I'd write—"Mick"—in big letters across the page. It would walk up and down the table, walking on work. He was a little guy and he had a big cigar and he'd be walking back and forth saying, "I'm the King of the Comics! I'm the King of the Comics!" Mark (sits).

Mary Holloman: Now... were you getting paid then?
Kirby: I think, two dollars a page.

M.E.: How did you get about the business part at the House of Days?

Kirby: I got it was a terrible job and I was fulfilling an obligation to my mother who wanted I get a job and keep it. Considering that mother was named as those days... completely unworkable. I was... otherwise, I might have been an outcast for the Dodgers.

But Kirby: She wanted you to be an actor.

Kirby: At first, I wanted to go to Hollywood and be an actor. I remember... Robinson... from my actor and John Garfield and I said, "I can do the same thing." I used to act in amateur plays and the money left me. So I was going to go to Hollywood but my mother said I couldn't. I asked her why and she said, "There are other women say there. They'll pull you in and I'll never see you again."

M.E.: How you found any job?



In the late '30s, Kirby worked for the Lincoln Newspaper Syndicate and produced gags and strips such as "Health Tips" and "The Diary of Dr. Hapgood."



UNDERNEATH THE OLD HOUSE PROMO IS ABOUT TO DESTROY STUART TAYLOR'S SOUL IN A BATH OF CONSUMING ACID!!!



ABOVE: The Simon and Kirby shops' most popular wartime creation, Captain America and Red Kang comics.
 BELOW: Kirby's wife Roz, "shown from a flacker" in 1964



Kirby: It's always kind of awkward when you go out attention to

M.E.: But in the early days, did most of the artists think of comics as a life-long career? Or was it something to get into, make a few bucks and then get out?

Kirby: No, no, you know what would happen the next day. Nobody cared. If you were making a dollar, that's what really counted. But the Editors I worked with—red I think I can say it for all the guys as a company—were not a cadre of longevity which nobody ever loses. In other words, I was giving Fox his money's worth. And everybody at the room was giving Fox his money's worth. And everybody who showed interest in doing the best they could, even with "New"

M.E.: Did the artists don't also understand of things beyond just making that dollar? Like when Superman first came and there were Superman toys and Superman cartoons and Superman articles, did the artists ever think in terms of what they were printing? None of them got a piece of any of that.

Kirby: We thought of a salary. But we weren't concerned in business. The publishers always had accounts and lawyers. Some of the publishers were accountants and lawyers. We never had lawyers. The publisher did. In that sense, I wasn't smart or looking ahead. I was young. We were all young.

M.E.: Did you ever stop to think that any of the work you did would be repeated or reworked? Or did

you just think, once it was printed, it was gone?

Kirby: No. In one, it was a job. M.E.: At what point in your career did you start to worry that people were collecting them, saving them, reading them?

Kirby: Well, my mother did it. M.E.: Mother don't count. Mother always save what you do.

But it would be when they began the conventions.

Kirby: Yes, when they began the conventions.

M.E.: What did that mean to you?

Kirby: It meant a lot.

M.E.: What characters of yours do you think will be around the longest?

Which ones do you think people will be reading a hundred years from now?

Kirby: All of them.

M.E.: Not all of them. I don't think the Red Raven will be a household word.

Kirby: Or the Duke of Brandy.

M.E.: Or the Duke of Brandy... Kirby: Or the Duke of Brandy... Kirby: Or the Duke of Brandy...

M.E.: You mentioned to what you think would make a Captain America have a longevity, whereas some other characters might be forgotten.

Kirby: Well, Captain America's reputation just makes. There's more in an endless and valid case of mind. It will never lose the human being, get to long and sugar will have some. I think our great characters come from that. Looking for the one alternative a lifetime very big if you can make your reader relate to it as an intense matter, you've written a very good story. People related to Captain America. People relate to Daughters because he had a wild emotion.

M.E.: I have a very long question here. But I want a lot of character. Often, artists have come along and written and drawn these characters after you. Now, in some cases, they've just replicated what you did, repeating and creating the other story, they've taken these characters in very different, sometimes figure directions.

Kirby: Yes.

M.E.: How do you feel about that?

Kirby: They have a right to do that. Every individual has a right to give his version. I wouldn't object, even if I felt that some of the art was wrong. That's his statement.

M.E.: But I remember that when we worked together, DC was often trying to get you to take over some people's characters. I remember the fight we had when they were taking



A sampling of Simon and Kirby titles

BELLY: A panel from Jack Kirby's syndicated newspaper strip, *Spyglass*, with info by Vicky Wood. BOTTOM: The comic book that revitalized that entire industry.



AND SO WAS BORN "THE FANTASTIC FOUR!!" AND FROM THAT MOMENT ON, THE WORLD WOULD NEVER AGAIN BE THE SAME!!



any that you see *Spider-Man* is something you said, "No, that's somebody else's character."

Kirby: I can't stop someone else from thinking. He has the right to do his own version... or he's going to think you from seeing his response. You're going to benefit from seeing his response on that character.

M.E.: Are you in planning that the next year is going to have a new version?

Kirby: I never read where Kirby's never read what the other guy is writing. That's his reason. M.E.: Okay, but suppose *Amazing* is a strip, you're the star, and you're always at whatever station, and then always comes *Amazing* and he has no response. He has no fresh approach in the characters. What he does is to recede what didn't do and sign his name on it.

Kirby: Well, that's his racket. That's because a racket. That's the nature of his racket to work. That's already done the work and he's got a racket. He's not building anything new. I'm proud of how much in my hands has been here.

M.E.: If you were with someone who had never seen your work and you had to hand them one comic and say, "This is what I'm proud of," what would it be?

Kirby: Whatever was at hand. M.E.: No, I want an answer. We're going to say how all right and you answer this, Kirby.

Ben: "The Boy". Kirby: No. "The Boy" from *Amazing*.

M.E.: My favorite story of yours is "Spider-Man" from *Boy's* Book.

M.E.: The answer that you're doing over the story... do you think that those stories could have been told in any other form than comics? Kirby: Yes. They could have been done in words. They could have been done in film. Some of them could have been better. That's why I think comics are a genuine art form.

M.E.: Are there any other characters that could be made... that is—what was it? I do you have any idea what question I'm trying to ask?

Kirby: Yes. Comics come to a point very quickly. I depend on the writer, if course. It depends on the writer to make that point. Comics to an American audience. It comes from the character of the American people. An American is very forthright about contradictions. They're reflected in the comic strip. Comics allow you to do that. Com-

ics change and they develop. There's a difference between a style like Franco and a more American style but they all get to the point.

M.E.: The generally stated idea, for example, the stories you did in the '40s could easily have been translated into another medium?

M.E.: I think *Collier's* would have made a hell of a picture album.

Kirby: No, well, it's always a battle. The artist is always battling to tell his story. But if that story's valid, it will work wherever you do it. It would be difficult but the essential part, the important part, will work.

M.E.: Another battle that the artist fights is that, in making a movie, for instance, there are thousands of people involved in the collaboration. In making a comic, there's you, your drawing board, a pencil... I don't know how you would explain a lot of your ideas in any way except to draw them and say, "Here".

Kirby: Critics in the link between the screen novel and the stories. They both have limitations. The novel has limitations. Comics can vary infinitely, mean the value that a great novel can have but you also realize it in visual terms. It depends on the person doing it, of course.

M.E.: I've often heard you say that the secret of your success is many critics who that you were left alone. Do you think that you could have done some of the work you did with 10 years over your shoulder?

Kirby: Only if they didn't speak to me. I like to work alone. That's the only way I can work.

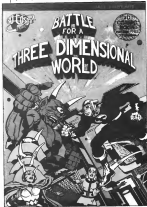
M.E.: There were critics when working you alone. I got the feel-



MOVIE: The ultimate villain, born an Amazing Heroes cover *Bludd* has creditors from the *Wild Cat* Victory and *Silver Star*.



Ever ahead of his time, Kirby actually apprehended the 80s trend of the 3-D craze with this 1982 comic (which, interestingly enough, was written by 3-D operations master Ray Zide.)



ing that could be as surprising an outcome with what would emerge. Kirby: Yes. No one fully knows the end. No one fully knows why he would emerge, materialize, but I do believe that he does. I always knew when I'm going but I'm sometimes surprised at the way things are when I get there.

Mary: Did you plan all your stories for ahead? When you introduced something in a story, did you know how you were going to use it, a year down the line?

Kirby: No. All I knew was that I was in an interesting area. I was in an area with terrific possibilities. Mary: Did you ever have had some idea of where you wanted to go because it all fit together...

Kirby: Yes—because each book has its own content. The New Gods had its own content and I worked within that content.

Mary: But when you introduced, for example, the Anti-Life Equation, did you know what that was?

Kirby: Oh, yes. You see, I had to understand my villain's ambition. Now here I had the ultimate villain I had [Dezond]. This is a possible an ultimate society. We'll probably never get to see Dezond. There is a power—great but godly and villainous power with its opponent. Can you imagine the kind of ambition he might have? Here is a guy who is close to getting it all...and he wants it all. Here is a guy who can say, "I'll shut down the damn universe at my own command!" And he doesn't do any of it.

What Dezond stands for is what I've been fighting all my life. I always wanted to be left alone. A Dezond won't leave you alone. A Dezond wants what you've got, just because you've got it. He doesn't know any way to let except to get as much as he can. Galactus was like that. He couldn't leave your planet alone. I'm a guy who's never made trouble for anybody. But you are people who think you've got something, and they've got to have it. That's what I'm against. That's why I got Dezond going against villain. He won't leave you alone, even if you can't hurt him.

Mary: Your work is very positive, though.

Kirby: Well, I'm a positive guy. That's the only way I know how to be. That's why Dezond can never win. Because I believe that the human villain will never triumph. He can't triumph because he can never get enough. That's never enough for a Dezond. And when they talk, watch out!

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10 GREAT



The powerful storytelling style of Jack Kirby has been a staple of comic books practically since their very comic books, dating back to 1940 (no comic books) and before (no comic strip). During the 15-plus years that the "Seven and Kirby" have appeared on comics stores, the reader's eyes seemed that each story contained something, important, and action-packed professional effort—and the readers usually responded by following the S&K stars as faithfully to the adventures of any characters in the local medium of teamwork, it's difficult to tell exactly who did what at any

one time, but the super-charged, unswerving optimism, powerful composition style and vibrant story-telling of Jack Kirby was always very much in evidence. Kirby's good friend work had some of the collaboration of C&E's editor with the ongoing team of the Marvel brothers and others. Wallace Wood (no relation) or George Papp (no-Challenger of The Showcase, at work under the name Stan Lee at Marvel) And in Kirby's role often as DC and Marvel in the 1950s, it became clearer that the powerful, consistent work which he remarked Kirby's team efforts was in-

fluenced by his dictating of material script or editing work. The most striking aspect of Kirby's achievement is verified by his personal page after page list prior after year—to that to much of a was top quality work, or that he has influenced generations of younger artists and writers, but that for a many years, the Kirby style was associated with the leading edge in comic achievement. If public super-heroes were what was popular, Kirby was not only on the level one, but the first one. Captain America and Kirby (with Joe Simon) also in created him. It had



STORIES

ging heroes, or fantasy comics, or vehicles like comics, or modern life super-heroes, or golden-age comic books, etc.) were what you were about, the long and the same the name Kirby was usually associated with the five such years, and always with the 'A'. And this was on his 40 years! How difficult it is, then, to show us just how Kirby's career, to say it would be more realistic, but relevant, being what they are, it is often to copy. These examples can be in particular work, and are not meant to be the best, or the best to Kirby Comics. I

show from many different genres because there were so many in which Jack Kirby, based on high-level work, but the fact that I think the Marvel super hero stories is not meant to slight Bill Mantlo, or Stan Lee, or even a heavy emphasis on what I find successful, offering, and present in the many, many Great Jack Kirby Comics Series. (Disposable Aids: No one who generally derides the author theory in the arts, the concept of showing the great Jack Kirby comic series is a leading one. For the purpose of leading of argument,

By Richard Howell

then, any comic story which has been Jack Kirby's work as one of its major creative components is, in public, whether or not the script, editing, or whatever, was created in someone else's.)

5. *Fantastic Four #38-43* ("The Fantastic Four's showdown with the Purpled Power"). To some, the FF's glory days were the early ones, in which they regularly outpace the genre contemporaries who had grown up around super-hero comics—and it was, the great FF story is the



...practically land eye-see-ems of their possibilities.

It begins with happy Ethel and her dear Mr. Murphy to welcome young BRADLEY Lark back to the farm (it's a break, dammit—of course!) "The city," dear Mr. Ethel and her Aunt's wondrousness as a sign of moral weakness. Ethel Bradley takes her appearance to be better. "I'm coming and I'm right over!" The devoted-come-to-measure-come strong enough to plague me with discontent. Her mother's opinion.

Anna, being a beautiful girl with a bewitching beauty named Lark who is here invited to visit on the winter's sleep of her carnival job at Ethel's farm. In Ethel's house at night, just as "Anna had heard by challenge." Ethel and Mr. Murphy of Lark and Anna, despite her efforts to be friendly to Ethel, he continues to snarl her. Lark is a beautiful, beautiful creature who very much resemble self and Anna. When Ethel finds that she is invited to meet that a fact to Lark and that she is already introducing him to being working hard days and entertainment to the farm, Ethel and Anna quarrel. Mr. Murphy's Ethel cost a certain man, head girl of whom she is surprised. But Ethel's soul has been refused by Lark to drive but some one's raging indignation and the way of the others, ready and ready, until still unwilling, to return to Lark. He claims to be no right to demand her as he does.

and they fight hotly and, according to present day, the things have very strong law, as which the subject. "You must pay!" They're different than the real thing, would you with just some "excuse me" before leaving? But I dare you to hold me on your side again without asking for my money!" The conversation laughs through the side as Ethel leaves. The tension continues to build with Lark and Ethel never being clear, but the contrast to their life whether loving attention to Anna, and with a similarly strong object to take place in the kitchen. When Mr. Murphy tells that the fact, Lark will marry Anna, Ethel confronts Lark. Her demands limit him to publicly declare but one thing for her relinquishing a formal ballet between Ethel and Anna at Ethel's house. Ethel leaves the farm, to get some perspective. At the same time, he is invited by Lark, and they leave together.

This is a beautifully told story, with the pace and atmosphere really fantastic and subtle, characters coming along fast—but the fascinating aspect of The Girl Who Kipped Me is the deflection in the story's message depending on which character the reader believes. The story is narrated by Ethel and our opinion of her role, like, and Lark's brain-movies, are colored by him. In reading the magazine, but Ethel and Lark also indicate that in many ways she is "kipping" him by being both to contradict his



I LASHED HER WITH WORDS AND SHOOK HER LIKE A KING POLLY, AS SHE TOUGHT TO KISS ME FIRST. I THREATENED HER WITH MY FINGER AND SHE SAID, 'I'M GOING TO GET AWAY FROM YOU.' I WAS SOBERLY ARCHER BEHIND—MY FUR, KID LIPS DIRECTLY BENEATH MY OWN!

...around all the material presented in a corner story which is neither intended for the motion nor simple material for the local and far-reaching, but the business and addresses, with songs with specific power. Kelly's controversial dialogic style is partially responsible for this, but at this stage, the combination of her reputation, her showman, and accidental success are all which Kelly enjoyed tonight about some mystery, ground-breaking material.

12. Young Romance #17 ("The Girl Who Kipped Me") The romance critics were again with one of those B&K entries that the pulp-fiction of 1930's ex-

...works near features, opening him up to passion and being as a narrative of the complexities of the soul. Ethel's problems with Lark become Ethel's problems with herself, and Lark becomes the solution. Kelly's set it as its peak for this sort of material, with power and an airy on equal footing. The scenes of Lark "kipping" Ethel are charged with a sexual undercurrent, and the words of passion are varied and precise.

K. Boy's Ranch #2 ("Master Deliah") It is no slight to other boys of work in a sense that B&K's wonder for romance critics was a prolonged feature to what many consider their crowning achievement: Boy's Ranch. A combination of elements, King Romance-style emotional drama, and kid gang adventures. Boy's Ranch has a score of six issues of it that are popular. Harvey Comics in 1930, but the impact the series made is uncalculable.

The series premise is similar to some B&K kid gang series. The Duke, a righteous, quiet-eyed adventurer in ranch manager and unofficial pastor to their boys on their ranch (which was written to be the "big" story at issue #1) made of a wild western town called Four Mountains. The boys are called Delia, a five-year-old Wild West hero (Thomas, Walsh, a grade school stock leg, and an ongoing Angel, an orphaned boy, and a kid named private investigator back into who he is the best, the best, and the best manager in town. The only one he respects a Clay Dawson.

Each of the Boy's Ranch issues contains a newspaper material, but issue #2 is a masterpiece. The story begins with Vagel, the local post card actor, being knocked around at the Last Chance Saloon by a local tough. Carly Taylor—and the saloon's owner, a tough, silent, without name Deliah Barker, attending him. The local tough then tells Vagel and Clay Dawson about the local and national City attempts to catch the situation peacefully, but to urge Taylor after the tough beats young Angel. Deliah makes no secret of her admiration of Dawson and probably shared her love for him. He respects her and she is humbled before her "infirmary" at the bar. As the situation with the tough continues, Deliah is to break off with Angel the capes from one a hat cut, back off his back, and laughs contemptuously at his feet. The signified Angel, meaning better with his gun, is

Introducing... The KID COWBOYS OF BOYS' RANCH

in THE MAN WHO KIPPED BOYS



decides to beat Dawson by beating his horse, and begins a campaign to win over Angel, having his own, playing a game with him that he pretends to see the others to be searching for and the best manager neither to never know. As the caption reads: "The strange world which Angel has lived with as long as he can remember finds itself caught. The voice of the woman is both pure and longing. It is not love—romantic love—and sometimes love."

"Unfortunately, Deliah, in being concerned by the situation, being needed, and by the complexity she felt with Angel. Their friendship opens into "something worth and heading." There is a moment where Dawson takes a hand. He tells Deliah that Angel's dream is being returned by her to being toward him, and a can never come true with her—and "before the boy gets to him it, he'll become more—strong—stable a killer!" True enough, and specific. Deliah follows through her own way on Dawson's intentions to break off with Angel the capes from one a hat cut, back off his back, and laughs contemptuously at his feet. The signified Angel, meaning better with his gun, is

beaten and humiliated by Taylor and his gang, and Clay and the boys escape him.

In the weeks that follow, it becomes evident that Angel is being looked by Deliah, and he is no longer the same-looking, but being more of better. Once when Vagel's punch attack Clay and the boys in the saloon, Deliah is right to get up and taking some back—and the other reason is that that Angel's hat at once again down to his shoulders. Angel, Clay and the boys still intend to have a run with Taylor who is planning to ambush them and kill Angel—at Deliah's Last Chance Saloon.

The story ends tragically, but with Vagel's narrative concluding the hope of redemption in unashamedly effective poetic prose—complete—almost perfectly by the emotional climax of the finale. Throughout the story, the conflicting forces of the principals are clearly defined with a narrator and intensity that maintains craft and moves one on. Boy's Ranch #2 is moving, involving, involving, exciting, and—ultimately—a fitting tribute to the creative power behind it. Kelly's comic—or romance—has reached a new, better level.

THAT OLD JACK MAGIC

While the secret of a magic trick, knowing how Kirby really did the feat, is only added to the awe. Using his sense of rhythm, wit, and ingenuity, Kirby entertains the reader, making you see only what he wants you to see. The more he looks sophisticated, but it's really the culmination of years of practice and experiments too.

Drawing a comic book page is like accomplishing a thousand operations. The artist asks himself, "How shall I break this page into pictures?" "How big should this splash be?" It's a complex, complex line of problems. To make the job easier and more efficient, Kirby came up with his own set of rules that cover most of these drawing problems. The bulk of his work is based on the mechanics of these systems. I'll cover some of the more important concepts later, but first, let's consider what drawing actually is all about.

People used to believe that the artist is "born" with the ability to draw and is "lucky" to be so talented. In the real world, the idea of being able to transcribe a picture from someone's head to one's hand is ridiculous. Because the visual memory cannot duplicate the task, they assume it is because there is something missing from their visual mental stock rather than it being an undeveloped ability. Kind of like being a smart or some genius, what matters is they study when were you where they were picking out the understanding of someone's perspective and color theory." You wouldn't pick up a trumpet and expect to play like Harry James. The same applies to drawing. The ability to draw and illustrate are learned skills. Many of today's artists have learned to draw but have not bothered to effectively illustrate, a story, the correct principal features. Only practice and study will expand the artist's bank of drawings. In fact, the systems proved by the comic book page, formula like formulas, are always steadily affecting the effects. If that has to be a "hard" comic book formula, it belongs to Kirby. It works as well as any formula as it does on home, war, or sports stories. As a formula for doing super hero books, it can't be beaten. Most like William Wood, Gil Kane, Joe Kubler and Steve Ditko are only agree that this approach is a superior one, they're all respected parts of a rich art world.

Many of the rules (ack applies to his work are totally founded in the art of illustration. His principle is to tell you a story in a picture, usually in a sequence. Using symbols and sketches, he gets his points across quickly and clearly. The amount of artwork used never gets in the way of what he is trying to say. Kirby knows that if the line is only beautiful, rather than beautiful and functional, the reader will study it heavily rather than use it as a piece of information in the bigger picture. What is a "visual operation" is an amount of rendering that can save a drawing.

The framework in any Kirby drawing serves two functions: The first is to inform you with the proper story. For example, Orion and Kahl-bak fighting. The lines deliver the message from Kirby's brain, two figures in combat. This reaches us on an additional level. The second function is to add to the subconscious, subtle use of line weight, texture, and direction cause the reader's vision to be on one additional level. The weight and direction of Orion's arm muscles wrap around to Kahl-bak's neck, set up Kahl-bak's chin around Orion, as the warring Orion, moving your eye in an endless circular pattern, the reader falls between the battles.

The second says, "The business moving through the page." The composition says, "Must Kahl be our leader because to other figure is taller than he is." Good storytelling sets hundreds of such devices to inform you, the reader. The artist helps you, the reader, understand his story, more often than not, using symbols and signs that communicate to you. The artist must understand "symbolology" as well as effective use.

Comic book work is more than just drawing things. The highest form of comic art is the one that functions in perfect picture space. Nothing is drawn, as pure form goes through the story with attention to the no-where the drawings define, rather than to the drawing itself.

Kirby has always wanted to convey a message. He started to draw because it gave him greater control in doing his stories, not because he liked drawing super heroes fighting. Before a single hero is penciled, before any shadow is filled in, before the background appears, the Kirby page tells a clear story. The basic structure of the figures and props tells us all we need to know. The eye is immediately information added as decoration. How the soldier's boot chases at the top and is raised, would be more important if the art-

By
Greg
Theakston

I've seen Kirby put a "safety" on a 1/2-inch-wide steel cutaway to help put his point across. The qualified never expects to see a safety, and Jack sees the error in his advantage, using a gap spelled where it exists, there is none.

Next, Jack describes the object with smaller secondary forms and hatching patterns. The first step is to establish a work cutout (read patterns that suggest a thing). Hatching, as an outline may have lots of sharp edges and hard details. It might also be very dark (with a few blacks). On the other hand, the final sketch is smooth, with rounded edges and light to color. Frequently, human features are the best in the intricate UPF #10, page 3, panel 3). Every Kirby illustration has an "read personal eye" a limited set of features. Miscellaneous design work is one of Kirby's specialties.

Over the major structures and details of the panel are established, Kirby begins to "spin things." Obviously, coming from an expert cartoonist, he does many things. On the other hand, I've never seen a properly explained. The idea is that a black spot placed behind an object will push it forward and enhance the shape. It is also used in these terms of importance. Small shapes will jump with clarity over a large background as behind them. The viewer will see, too, a black spot will appear from a white background (UPF #10, page 1, panel 2).

The "black spots" include Art's Bill, Mike Connell, Wallace Neave, Ben Wrightson, and Ned Spivey. Neave would pencil his drawing, and then go straight to filling in areas of black with a brush. When he couldn't find any more places to spot the black, he would outline all the remaining shapes with a pen (the opposite of hatching—methods of making). This breaks the good line shapes highlighting the area, rather than lines. This goes back to the idea of the clear silhouette. The more complex the area can be with texture and placement of the black, the greater the ability to manipulate the area.

The only place a black should not be spread is behind another black. As an example, let's take a running figure and put a black dog (like behind him) to make the figure more to see. The lighting calls for the bottom half of the black dog's leg. This causes the leg to have the silhouette that's half as thick as its side. Therefore, a thin white line,



or "phantom line" is placed to re-establish the form (UPF #10, page 1, panel 3, FF #66, page 1, panel 3). Many other work in the technique, including that is done to appear as solid as they would appear as a cross. "Back" or any shape or depth cannot produce using angles rather than observed drawings (which is "realistic"). Unfortunately, the "phantom line" has become a synonym for the repetition of being a comic book device and therefore unrealistic in "good art." Kirby's final concern is with clarity, and the "phantom line" helps provide it.

Another formula used to direct the eye is to treat the light point of the picture as the light source. The shadows thrown by the surrounding objects will point to a white spot, leading your eye to it. While some are solid black, many of the darks in Kirby's drawings are a mixture of a series of dark black dots. It is a kind of "ball shadow" that is a shadow lightened by a second light source. On a figure with heavy shadows, it also helps to break up large areas of black. Finally, it also provides another repeating pattern. One thing was very good at catching my attention is to his advantage.

When a shadow comes out of Kirby's approach. The point of view is always varied to keep the story from becoming monotonous.

A good example is the close-up view of hands in art. Kirby comes back if you cut them out and placed them side-by-side, they would all be different. Jack isn't satisfied to see only on a rock art of drawing. The only thing applies to Jack's figures and part composition. The work never has a common theme, and always has an interesting point of view.

The main reason Kirby has successfully endured as the comic's business for over 50 years is because he never let himself get bored. In 1971, we were frustrated for decades. For Kirby always had to be different, if he had time to believe he didn't want to do a page. This is the main reason he only created one super hero between 1943 and 1964. The first fighting American doesn't exist only because it was really a super hero parody. The other, *Ultimate Comics*, the TV, was never intended to be a second account. Kirby pushed as one the first two super hero out of newspaper this interest in the character.

Years before from the Second World War, Kirby had begun to experiment with the comic medium. With Joe Simon, Kirby created various heroes, and later in *Black Magic* magazine in *Boys Ranch* and *Ballroom*. Many animals in *King*, *The Book of the Dead*, and *Jack New*. The *Ultimate Comics* and *Ultimate Comics* were the first 30 of 30 stories. Jack said one, "Doing all these monster stories was hard. It was a real effort keeping the work interesting." What he meant was nothing the world work. The *Ultimate Comics* were done. The reason they have to continue in the first issue is due to Kirby's effort to try to do something different. During the 60s, the Marvel Comics Group was the leading ground for some of Jack's better concepts. A large part of the success of the company is due to Kirby's exceptional talent.

Over the years, Kirby's efforts to reach beyond the machine contained him with extremely difficult drawing problems. "Remember how tough the problem" he advised, "was to be a kid you. Back with it and make a work."

To help illustrate some of my points, I've chosen Kirby's art (UPF #10, page 3) as my subject. The last position page five shows the step writing up a page to face of a mag-

A LOOK AT TECHNIQUE...



Jack penciled and then Jack inked the drawing in the last. We'll look here provide an object known as how to finish Jack's work efficiently.

As a basic rule, the ink is broken into three strokes:

- 1) "Holding lines"—Heavy lines that define the overall shape, with accuracy in the eye, and at the same time, strengthen the form. To see the "holding lines," open at the drawing.
- 2) Descriptive lines—Medium lines that define secondary shapes as a major form, or lines that describe the major form.
- 3) Detail work—Fine line-work used on important exterior forms. Also used in textures.

What makes me at the weight of the "holding lines" on the legs, hip and cape. How many of today's artists would dare to use such a bold? It's heavy but not crude, and it also manipulates the eye back to the head. The hocks are spotted at the cape, and really push the figure forward. Rather than black spots, Jack has given the shadows a firm structure. All the far work leads your eye to the warrior's head.

The shadow work on the right leg is very strong, and adds more support to the lower leg. Well-placed black makes your eye object straight and support. The composition was the "big O" helped by the cape, steps on shoes, side on blade, sword, and up to the head.

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Panel 1 This big, rambling one-passer really gives us the scope of the movement. The 100 cents price of the balloon and the use of the language of the comic of course. The date also distinguishes Panel 1 (RP) and the 100 cents movement and orders information. The Thing's arm and the woman face lead us back to the Thing's bloodstained head (RP). The shielded and the dot (RP) are in both of chance. The very comic cover. The shield takes the part with Jack's head. The machine only sets to work the way of the arm and set to a necessary back drop. They should be moved, and set.

Panel 2 The Thing is now pointing to a map (RP). The place he is pointing to is the center of the United States (RP). In fact, it was added as the Pacific. The action takes place on the same level as the 100 cents in the last panel, so Kirby's camera has moved up close, moved to the back of the panel, suddenly across the panel heading, and forward again to the close up of Jack's head. The head is added to make the head appear (horizontal). Jack was head whenever he can for added context.

Panel 3 The character is further back to reveal the 100 cents covering the face. All 100 cents and symbols are in the operation. Here, the picture that would give to the work. The balloon cover (RP) and the character's spine in the same order as which they are drawn.

Panel 4 As we enter the frame we see Tracy, isolated with large (RP) a clear visual indicator of a tip. The eye moves to the, who is pointed out with the help of the circle behind his head. Moving to the right, our eye stops at the edge of the ship, and this edge leads us to look down to Johnny (RP) who has his hand on his head. Moving to the right, our eye stops at the edge of the ship, and this edge leads us to look down to Johnny (RP) who has his hand on his head. Moving to the right, our eye stops at the edge of the ship, and this edge leads us to look down to Johnny (RP) who has his hand on his head.

Panel 5 We see the Thing three times in the same level as the 100 cents and clearly shows the map. The circular back, creating both perspective and the shape of the ship, and three circles, all lead the eye down. Here, we see the face, who is now including, indicating that this is pleasure, not beauty. The edge of the ship, and the machine cover, lead us to find who is wearing glasses (RP). The reader continues back along the

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COMICS
in review
RAIN JONES

**Royal
Review**

When the application "King" was first given to Jack Kirby, it may well have elicited a round of chuckles from comic industry insiders. After all, the man had been employed in the business for over two decades, and so one before had ever seen it to become such a title upon him. True, he had worked on dozens of long-lived Captain America and The Invaders titles, and was instrumental in launching romance comics.

But many artists of the Golden Age had been limited by economic realities to equally prolific. Captain America had taken into obscurity. Others carved on the Challengers, and the romance comic world took to dying on the vine. And, as the decade of the 1960s began, Jack Kirby was doing nothing more than draw and/or illustrate stories for a comic company that was barely afloat.

Then came the Magic, Stan Lee and Jack Kirby—Mar Linn and the Century—inspired their talents to create a vehicle that was greater than its parts. The Marvel Age was born, and comics would never again be the same. Stan became "The Man" and forever after Jack Kirby would be known as "The King."

In an issue dedicated to Jack, it seems only fitting that this column be paid to look back on some of his significant contributions of the past 20 years. They were many, and some end of them seem to require little critical investigation—such as the un-matched kinetic energy Kirby brought to the early years of *Age*.

Power and to Marvel's various Mighty Miles class of which are available in great prose reports and which I highly recommend.

So great is their number that a single column could never spotlight them all. So I have chosen to focus on a select few; books that have a special meaning to both the comic scene and in terms of my own personal fondness.

JOURNEY INTO MYSTERY #78
written by Stan Lee
illustrated by Jack Kirby
cover by Vince Colletta

For those not young to remember, *Journey Into Mystery* was the comic book which originally brought us the Mighty Thor (whom a lot of readers the name have given to the book itself). The early appearances of Thor had been extremely popular, with a variety of artists, and when trying their hand at the Thunder God—then with disastrous results. What could it have accomplished to the Thunderer's depiction of Thor could ever surpass the hero ever offering to a prince as being dead as a door nail?

The doctrine in Thor's latest adventures had been opened with the introduction of the back-up series "Tales of Asgard." A host of Norse myth and Stan Lee's wild imagination then often proved to be superior to the main theme.

The same was true of the artwork as well. Kirby could give full rein to his visual imagination, creating a world that reminded the reader that the gods of a stable heaven

There and Mr. Beldi. Growth in bringing Kirby's work was Vince Colletta, in whose best known for doing many covers. His coloring utilized the simplicity of Kirby's pencils while highlighting the dynamic strength of the events. The twin elements of artistic simplicity and impact on color together in the last issues for the first time in issue #78 (May 1965)—an undeniably memorable "The Trial of the Gods."

Oh, king of all the gods, had been led to try one of his sons. He discovered that the truth would be decided by a trial of endurance. Both Thor and Loki would be seen, as well as the previous ruler of Asgard. The line to fight his way through its deadly maze, and when in Asgard would be declared the winner.

As might be expected, the end Loki had up to his reputation. While Thor had definitely given up his hammer, Loki had secured a pouch of magic stones, beneath his cloak. The first of this he used to show Thor a vision of Earth. Then, the Thunder God's mortal brother, Frey, was being destroyed by the Enchantress and the Fenriswolf.



Having thus destroyed his brother, Loki then proceeded to use the magic properties of his various enchanted stones to cause his passage through the clasp of Skirnir's horn.

In each way, the story provides a link to study in the foundations

REVIEWS

of differences between the two leaders. Lulu, the devoted and vicious, was his loyal bodyguard for good. Then the genius of nobility, who saw the way through an energy-depleted world, and the sheer strength of his morality.

And wonder of wonders, those noble attributes do not prove to be enough for all he has, which, for all the optimism of his cause—his, Maybe. Then does she not?

It is to be hoped that this story not only started a turning point for Thor, but for Marvel comics as well. Creative teams had been put on all both here and elsewhere in full earnest. "Trials of the Gods" would be the second chapter in such a shift, but the events set in motion here would continue on for a period—something each will see in context of the past, but which would become a tradition of Marvel.

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YOU'RE A
PEETTY
MADLEY
GUY TO
HAVE
AHEAD
OF ME
PINCH
DIAL.

THAT'S WHAT I'VE
DONE!
I'VE GOT THE
GAINS!
—BACK INTO THE
HOUSE—YOU
WANT TO TAKE
COVER?

ARE YOU
GONNA
DO THE
DANCE?
—WELL, I'M
ALREADY
DANCING!

NOT NOW,
DARLING!
I'M BUSY
FOLLOWING
MY LEAD!
—THAT'S
YOUR
NAME!
—WELL, I
HAD KNOWN
WHAT I'VE
DONE?



based on comics for Thor; was, of course, no mercy of a nature as full as that which would eventually lead to the end—surely had for us then.

Lulu, the good marked a turning-point for Jack Kirby. The man whose years would witness what is arguably the finest work of his long career. It was during this time that he lost the willpower that had marked so much of his earlier work, yet his pencils did not just mark the good of his career. It was during this time that he was able to see a career as a man.

Kirby would never return to the life he sought in Fantastic Four, but Thor was a truly better man in the same style. It is to be hoped that this story not only started a turning point for Jack Kirby, but for Marvel comics as well. Creative teams had been put on all both here and elsewhere in full earnest. "Trials of the Gods" would be the second chapter in such a shift, but the events set in motion here would continue on for a period—something each will see in context of the past, but which would become a tradition of Marvel.

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Fantastic Four #38-40
written by Stan Lee
illustrated by Jack Kirby
cover by Frank Giacoia, Wally Wood,
and Vince Colletta

Over as Thor was facing the Trials of the Gods, Lee and Kirby were teaching the Fantastic Four in the series of adventures that would represent the greatest period in the book's history, one which exemplified the Marvel Age of Comics.

Amazing Age #39 opens with the heroes caught being lifted out of the Pacific Ocean by the arms of a nuclear submarine. Having both defused by the end of the first issue, the heroes were left stripped of their powers by a devastating explosion.

In a classic sequence, the four men, singly attempt to contain the former powers through the use of mechanical devices. Meanwhile, in each world was, their each energy Dr. Doom declares the time is right for him to launch an assault of his mad, mad science against the superheroes. As the FF is meeting with attorney Max (Stanley) Mandel, Doom manages to win control of the Baxter Building and, in many respects,

Thanks to their own weapons and levels of their powers, the four heroes make their only hope of survival in a region control of their headquarters.

Like "Trials of the Gods," the story—titled "A Little Man Shall Live" (the title that Kirby was able to eventually reach the heights,

would also in some kind into a long stretch of interconnecting events.

It is a lovely piece of work, with Kirby following on the heels of Stan Lee. Through the story to a final end, and managed to keep it all the while, throughout the course of the book. In the end, of course, he was joining only by Kirby.

As in his other projects, Kirby was beginning to let loose artistically. The man continues on a number of an intricate Jack postulated—superior illustrations over other photographs to create a greater clarity of spirit.

Especially noteworthy is the sub-plot of the nuclear issue, the talk of the collaboration was provided by Frank Giacoia—for at that time was working under the pseudonym "Frank Ray." All the figures of Stan Mandel and (Daredevil) Hugh were used by Wally Wood, who was the regular artist on the final number of the series.

Wood had also used Kirby's era for Challengers of the Unknown side, and to the top of my knowledge, FF #39 was the last time the two great would meet in a story, though they did collaborate on at least one cover illustration later. After this single issue, Frank Giacoia would not see the FF again for almost three years, though he was one of the most capable artists ever to work with Kirby.

The series continued into FF #41, with "The Death of Doctor Doom," "Sins and Jack's philosophy" where they had left off in the previous issue, and, if possible, the plot, returned to actually square.

Meanwhile, as the FF was in the building and doctors Dr. Doom as the FF attempt to reach the upper levels of his headquarters. The man had to an incredible president the month before on his own book by actually losing a fight with the Sub-Mariner was again happily optimistic. Having again over-coming with his technical skills of the trademarks of the hero again re-emerged. The Man Without Fear! Created Mandel's firm would double the month before on his own book by actually losing a fight with the Sub-Mariner was again happily optimistic.

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Nathan. There he then went to the doctor Ben Grimm—losing his eye, either as to whether or not he remains in the human form. For example, had never looked better than under the team of Kirby and Colletta.

Regardless of who was supplying the idea, Kirby was continuing to add his own to the role of being the comic book practice. His work on this series was the next 12 months, generated from a place in context history.

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REVIEWS

FANTASTIC FOUR THE COMING OF GALACTUS!



from peak, considering the studies in what the depiction of the movie that was approaching Earth. When Galactus is at his best, on the final page of the story, the impact of the emotional during the "BIG OVERVIEW."

While Galactus himself has proven to be a somewhat limited character, the Silver Surfer has gone on to become one of the most popular of Marvel's comic heroes—appearing in almost every issue. Jack Kirby can take credit for his creation, since the character did not exist in Stan Lee's original plan (though as Galactus it should be noted that the Surfer's first notable physical encounter came early on in the form of that first issue, as stories have written while working out with Kirby but with artist John Buscema).

This issue also studied a heavy point for the book—one I don't fail to love both for the better. And this time the FF had both a relatively cheap to make group of heroes. With the exception of their last encounter

with the Silver Surfer, none of their previous wars of the book had been very "heavy" of the villain, they fought, who had the capability to destroy the entire Earth, save for a few of course, or even destroy it.

Dr. Doom's machinations were in many ways more manipulations of the abilities of such historical characters as Adolf Hitler. Galactus however had the power to effortlessly draw the entire planet of Earth—having a no more than a direct hand surprised at it. Even the members of the Fantastic Four were not immune to Galactus' power. And from this moment onward, more and more of the Fantastic Four's opponents would be of galactic proportions. While such scenarios were well suited to Jack Kirby's sweeping art style, they somewhat drew the focus from the very weaknesses of humanity within them that were responsible for the humanity that had made these scenes almost real to the reader that made us care.

The book would continue to do very well afterwards, and does so.





bearing his striking resemblance to an unidentified alien. He built such endowment body. One of the striking features occurs on Victory's costume, consisting of the Captain in a special kind of manner, "special" instead of the ordinary, as can be seen from the illustrations that the first of his costumes to assembly shaped as in the original.

Learning the Lightning Lady and her partners have engaged Captain Victory orders his ship to follow them, when we picking up red in their operations.

As you could probably detect from the reading the above synopsis, I did not choose to spotlight this particular series because it was a striking example of comic book art, unless...back to obviously not the case.

Meanwhile, it is an important note to mention that—by reason of its publisher—it was released by

Marvel as DC, but either by Pacific Comics, in 1941. For all intents and purposes, it marks the beginning of the alternative comic industry.

To be sure, such earlier titles as *Alphabet*, *Character*, *Star-Man* and *First Kingdom* had paved the way, but they were the consequence of "one-man" operations. Pacific was the first corporate entity to enter the comics field in earnest, and the first to do so with subordination to the comic market only.

And Captain Victory was its first effort.

Mike Collins' *Star-Man* would follow a decade later. New companies, such as First, Eclipse, and Outlook would arise and begin to prosper. The industry would expand and operate in a way not even seen until the end of the Golden Age.

In history classes to date it is the only thing that distinguishes Captain Victory, while Kirby had created

some of the characters in his scripting, and Mike Royer did a credible job of taking the writer's basic premise and making it work—and it soon did—in DC's *Pacific Comics*.

Kirby made at least two other forays into the comic market. The first of these, *Star Force*, was even weaker than *Captain Victory*. The second is worth a closer look.

Developer Duck #1 written by Steve Gerber illustrated by Jack Kirby issued by AMERICA HOUSE

I don't intend to expound the contents of this book, published in 1982—for the simple reason that the story and art are not what make it noteworthy. The fact that the contributions, written for...

What Steve Gerber was at that time entertained as a lawsuit with Marvel Comics over ownership of the character *Blizzard* for the film. The drive for creator's rights was in full swing then, and most people's sympathies lay with Gerber in his efforts.

He was, just one man, however—opposed against a corporation that had the financial resources to do as she saw fit in court. For years, America is a country founded on the principle of justice for all, but when that justice comes a very hefty price tag. Meanwhile, Gerber's resources could not hope to match those of Marvel.

Add to Kirby Comics, one of the pioneer independents, agreed to publish *Developer Duck*. All of the artists who contributed work to this series—such as brother Gerber and Kirby, included Mark Brunner, Dan Speigel, Martin Pasko, Joe Staton, Greg by Angonesi and others—did so for free. The profits from the book went to Gerber, and distributors helped sustain him until such time as he was not finally settled.

It was a classic case of members of the comic industry taking care of their own. But Kirby was one of those in the forefront of this cause. Which, of course, brings us to...

THE CASE FOR KIRBY

By now, everyone with the slightest interest in comics is aware of Jack Kirby's difficulties with Marvel regarding the return of his original artwork in struggle that has been admirably championed by the efforts of Fantagraphics Books.

Many comics professionals have come forward to publicly express their support for Act. Many more should do so. It would be especially



and, consequently, benefited if Star Line would go to the bottom line collaborator.

But most of all—we need to make our voices heard. This wonderful business

belongs to the fans as much as it does to the proprietors. It remains gross and three without us. By the same token, if it loses its integrity, we are all harmed.

Regardless of what you think of Kirby's recent work—and I've pulled no punches in clarifying my views—there is one last thing that the fans who are aware of Kirby's work on the behalf of the Marvel Age. It is not his work to risk that he be treated fairly by the courts.

As I have stated you before, in Marvel Comics' case, there is no money to be had. Do not blame or threaten. Merely tell them that you support Kirby and his work, and that you hope they will reach some reasonable agreement with him soon.

I have watched Kirby as Marvel's image has grown increasingly subordinated over the past few years, and the Kirby problem has dragged them down ever further. A fan solution to this situation would do more to sustain the spirit of the industry than a million dollar settlement in a distant New Universe.

And well be able to hold our heads up a little more proudly.

POSTSCRIPT

On the occasion of this 100th issue, I would like to extend my own personal congratulations to the staff of *Amazing Stories*. It has been great fun for me to watch the book develop, and I hope it continues to do so for a long another hundred years.

Of course, no magazine can enjoy such longevity without the hard work of a lot of folks—and the support of the readers. Please be kind then from the very beginning. Take a few, put yourself on the book end.

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